Edexcel GCE

Music Technology

Advanced Subsidiary
Unit 1: Music Technology Portfolio 1

Release date: Thursday 1 September 2011
Time: 60 hours

Paper Reference
6MT01/01

You must have:
A copy of the original recording as specified for Task 1A

Instructions to Teachers

- The Portfolio, comprising Tasks 1A, 1B and 1C, must be presented for assessment as stereo recordings on ONE AUDIO CD, along with the Logbook and Declaration Form.
- Centres are reminded that each candidate submission should be presented on a separate CD (NOT on MiniDisc™ or cassette tape) and this must be clearly marked with the paper reference (6MT01/01), centre number, candidate name and candidate number.
- Task 1A must be presented as track 1, Task 1B as track 2, and Task 1C as track 3.
- Centres must retain backup copies of all candidate recordings for Tasks 1A, 1B and 1C and proprietary software files for all tasks.
- CDs must be checked before sending, and packaged so they will not be damaged in transit.
- The CD and Logbook with signed Declaration Form must be sent to the examiner to arrive by 15 May 2012.

Instructions to Candidates

- Complete **all THREE** tasks.
- Complete the Logbook.
- Sign the Declaration Form.

Information for Candidates

- The total mark for this unit is **140**.
- Task 1A: Sequenced Realised Performance (40 marks).
- Task 1B: Multi-track Recording (40 marks).
- Task 1C: Creative Sequenced Arrangement (40 marks).
- Logbook questions 9 and 10 (20 marks).

Turn over ▶

©2011 Edexcel Limited.

P 4 0 4 3 8 R A

edexcel
advancing learning, changing lives

Controlled Conditions

Unit 1 has three tasks within the Music Technology Portfolio: 1A – Sequenced Realised Performance, 1B – Multi-track Recording and 1C – Creative Sequenced Arrangement. There is also a Logbook that must be submitted along with the portfolio.

The requirement for 'Controlled conditions' does not mean that a submission has to be done, from start to finish, under close supervision in the school or college music technology department. It can broadly be divided into two processes, '**research and preparation**' and '**writing**', with only the time spent on the writing part of the process counting towards the maximum of 60 hours stated in the specification.

Research and preparation

Broadly speaking, this is any work that is done prior to completing the final artefact to be sent to the examiner. Research and preparation can be done outside the centre. There is no time limit to it. The results can be recorded in writing or electronically, and can be taken in and out of the centre and referred to during controlled writing time. However, the teacher must inspect them, and be satisfied that they are the student's own work.

Task 1A: Sequenced Realised Performance

Research and preparation will include time spent working out the parts from the original audio track, learning how to use the sequencing package, experimenting with timbres, researching the original track and practising the parts to be played into the sequencer.

Task 1B: Multi-track Recording

Research and preparation will include time spent researching the track to be recorded, listening to the original and deciding on what effects and processing have been used, preparing and rehearsing the ensemble to be recorded, checking and testing equipment, learning microphone technique and placement, testing levels and getting everything set up and prepared ready for the actual recording process.

Task 1C: Creative Sequenced Arrangement

Research and preparation will include time spent listening to the original stimulus track, listening to music in the specified styles, experimenting with suitable melodic or harmonic ideas, experimenting with developments of the original stimulus and working out rough drafts of the arrangement.

Writing

Broadly speaking, this is any work involved in completing the final artefact to be sent to the examiner.

Students have a maximum of 60 hours writing time. Teachers must keep a written record to ensure that each student's writing time has not been *exceeded*. The 60 hours may be split across the 3 tasks as appropriate – the 20 hours per task as stated in the specification should be used as a guide, but is not compulsory – it is the 60 hours **total** for the whole portfolio which must not be exceeded.

Writing time will take place inside the centre, either in timetabled lesson times or outside them, as most convenient to all concerned. It must be under supervision.

Task 1A: Sequenced Realised Performance

Any input of notes into the sequencing package or subsequent editing of any data, including the editing of timbres, pitch, rhythm, controller information etc., which will form part of the final recording sent to the examiner, is considered to be part of the 'writing' of the task. The final bounce (mixdown) to a stereo audio file of the finished sequence is also considered 'writing' time, though preparing and burning the CD for submission is not.

Task 1B: Multi-track Recording

Anything that will form part of the finished audio track to be sent to the examiner falls under 'writing' time. This will include the recording of the musicians, any subsequent editing including trimming tracks, level setting, adding effects and processing, mixing and mastering. The final bounce (mixdown) to a stereo audio file of the finished recording is also considered 'writing' time, though preparing and burning the CD for submission is not.

Task 1C: Creative Sequenced Arrangement

Anything that is input into the final sequenced track to be sent to the examiner falls under 'writing' time. This will include time spent inputting all the ideas the candidate has come up with during the preparation time and any subsequent alterations, editing and additions made to the final sequenced arrangement. The final bounce (mixdown) to a stereo audio file of the finished arrangement is also considered 'writing' time, though preparing and burning the CD for submission is not.

Logbook

The completion of the Logbook does not contribute to the 60 hours limit, but it must be completed under limited supervision.

Declaration Form

Candidates must sign the Declaration Form located on page 14 of the Logbook stating that the work is their own. Teachers will not countersign the declaration if the work appears not to be original.

Task 1A: Sequenced Realised Performance

AMTV (Ladytron)

Using the original Ladytron recording as your stimulus (from *Witching Hour*, Nettwerk 5 037703 091429), make a sequenced realisation of this song.

You are required to recreate an authentic realisation of the original song, including all vocal lines, instrumental parts and production features heard on the original recording.

You should try to match timbres and performance details as closely as possible to the original recording, but you must substitute appropriate instrumental timbres for the vocals.

A skeleton score has been included to assist you. However, you are reminded that this is predominantly an aural task.

As indicated in the skeleton score you must fade out between bars 105 and 112. You are not required to realise the end section which begins at 3'05".

- You must input **all** sequenced data by playing or programming the parts yourself. You **must not** use any MIDI files downloaded from the internet or copied from any other source.
- You must not use pre-programmed audio or MIDI loops in this task.
- You must not sample audio from any commercial version of the stimulus.

You should submit your completed performance as Track 1 on your Music Technology Portfolio 1 CD.

(Total for Task 1A = 40 marks)

AMTV

Words and Music by Ladytron

5
L.V.
S.1
sim.
S.2
sim.
S.3
Bass
sim.
Dr.
C.B.
9
L.V.
Films will come and films will go
that kiss on your neck won't show.
B.V.
That kiss on your neck won't show.
S.3
Dr.
sim.
C.B.
sim.
13
S.1
S.3

17
L.V.
Paus-ing at the same place eve - ry time we're still speak-ing in the sun shine.
B.V.
sun shine.
S.5
21
Repeat bars 13 - 16
S.5
25
L.V.
Watch - ing T. V. at 4 a. m. That's not when she needs a friend.
B.V.
4 a. m. Aah
S.2
S.4
Rhythm ad lib.
Bass
Rhythm ad lib.
sim.
Dr.
C.B.

29
L.V.
Star - ing at the bath-room floor Please don't say you've got to go.
B.V.
bath-room floor
S.2
S.4
Bass
Dr.
fill
sim. from bar 25
C.B.
33
L.V.
Paus - ing at the same place to put things right
S.3
Bass
Dr.
sim.
C.B.

35
L.V.
In your eyes we're meet - ing in the morn - ing light.
S.3
Bass
Dr.
C.B.
37
L.V.
You've
S.1
41
L.V.
done it a - gain, you'vedone it be - fore That kiss on your neck won't show.
B.V.
That kiss on your neck won't show.
45
S.1

49
S.1
S.5
Dr.
sim.
C.B.
53
S.1
57
L.V.
Watch-ing T. V. at 4 a. m. That's not when she needs a friend.
B.V.
4 a. m. Aah
61
L.V.
Star - ing at the bath-room floor Please don't say you've got to go.
B.V.
bath-room floor
65
L.V.
Watch-ing T. V. at 4 a. m. That's not when she needs a friend.
B.V.
4 a. m. Aah

69
L.V.
Loose change from your pock-et on the floor Please don't say you've got to go.
B.V.
pock-et on the floor
fill
Dr.
73
L.V.
Cheap thrills that this time I clasp, cheap thrills that you'll dream a bout.
S.2
New drum and percussion pattern
Dr.
77
L.V.
You've
S.5
Bass

81
L.V.
done it a - gain, you'vedone it be - fore, That kiss on your neck won't show.
B.V.
That kiss on your neck won't show.
S.2
S.5
85
S.1
S.5
fill
Dr.
89
Repeat bars 57 - 72 with additional parts
L.V.
Repeat bars 89 - 96 with slight variations and without vocals - TO FADE
105
L.V.

Task 1B: Multi-track Recording

Make a recording of a piece of music of your own choice in a style relating to Area of Study 2: Popular Music Styles since 1910.

You must record a piece of music that has been made available for general release, or an accepted rock, pop or jazz standard. It must **not** be an original student composition.

Stimulus material may be arranged to suit the availability of resources but the arrangement will not be assessed. The resources chosen must be enough to create a viable and recognisable arrangement.

Your recording should:

- last between 2 and 4 minutes
- use a minimum of 8 tracks
- have a minimum of 4 tracks captured using microphones
- make use of overdub techniques
- use only live musicians, and contain no MIDI sequenced performances, looped audio or samples
- be a noise-free stereo production, with use of appropriate effects and processing.

You must be in sole charge of the recording process from capture of audio to mixdown. Sharing of audio files between candidates is not permitted.

You should submit your completed recording as Track 2 on your Music Technology Portfolio 1 CD.

(Total for Task 1B = 40 marks)

Task 1C: Creative Sequenced Arrangement

You are required to create an original arrangement between 2 and 3 minutes in length based on **one** of the following stimuli and in **one** of the following styles:

Stimuli

- A Whiter Shade Of Pale (Procul Harum)
- Can't Get You Out Of My Head (Kylie Minogue)

A lead sheet for each stimulus has been included to assist you.
Some recordings may differ from the lead sheet.

Style

- 1950's Rock'n'Roll in the style of early Elvis Presley, Little Richard and The Platters.
- Trip-hop in the style of Portishead (*Dummy*), Massive Attack (*Mezzanine*) and Tricky (*Maxinquaye*).

This task should be sequenced.

You are reminded that if you use any pre-recorded loops and samples they must be manipulated/shaped/edited/processed in order to gain credit. All samples and loops must be royalty-free and not taken from any commercial recordings.

Live performances recorded as continuous audio tracks or edited to form continuous audio tracks are **not** permitted in this task.

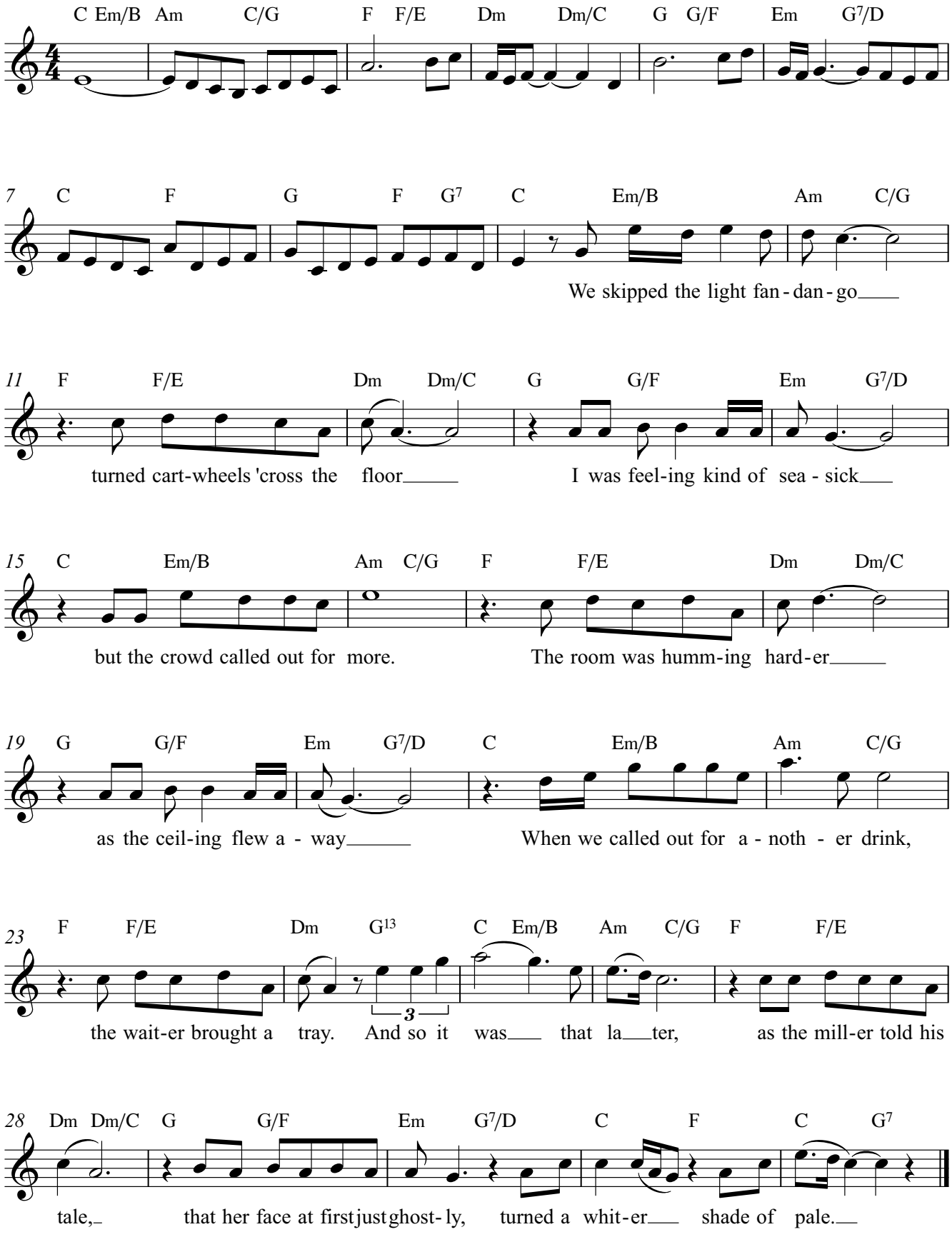
You should submit your completed arrangement as track 3 on your Music Technology Portfolio 1 CD.

(Total for Task 1C = 40 marks)

TOTAL FOR PAPER = 120 MARKS

A Whiter Shade Of Pale

Written by Gary Brooker, Keith Reid, and Matthew Fisher; Published by Onward Music Limited
Under license by Bucks Music Group Ltd, Onward House, 11 Uxbridge Street, London W8 7TQ


C Em/B Am C/G F F/E Dm Dm/C G G/F Em G7/D
7 C F G F G7 C Em/B Am C/G
We skipped the light fan - dan - go
11 F F/E Dm Dm/C G G/F Em G7/D
turned cart-wheels 'cross the floor I was feel-ing kind of sea - sick
15 C Em/B Am C/G F F/E Dm Dm/C
but the crowd called out for more. The room was humm-ing hard-er
19 G G/F Em G7/D C Em/B Am C/G
as the ceil-ing flew a - way When we called out for a - noth - er drink,
23 F F/E Dm G13 C Em/B Am C/G F F/E
3
the wait-er brought a tray. And so it was that la ter, as the mill-er told his
28 Dm Dm/C G G/F Em G7/D C F C G7
tale, that her face at first just ghost-ly, turned a whit-er shade of pale.

Can't Get You Out Of My Head

Words and Music by Cathy Dennis and Rob Davis

♩ = 126
Dm F Am C Dm
La la la, la la la la la, la la la, la la la. I just can't get you out of my
F Am9 C Dm F
head. Boy, your lov-ing is all I think a-bout. I just can't get you out of my head. Boy, it's
Am9 B♭maj7 A G♯dim7 A
more than I dare to think a-bout. Ev - 'ry night, e - ve ry day.
Gm7 Asus4 A Dm
Just to be there in your arms. Won't you stay?
F Am9 C Dm F Am9
Won't you lay?